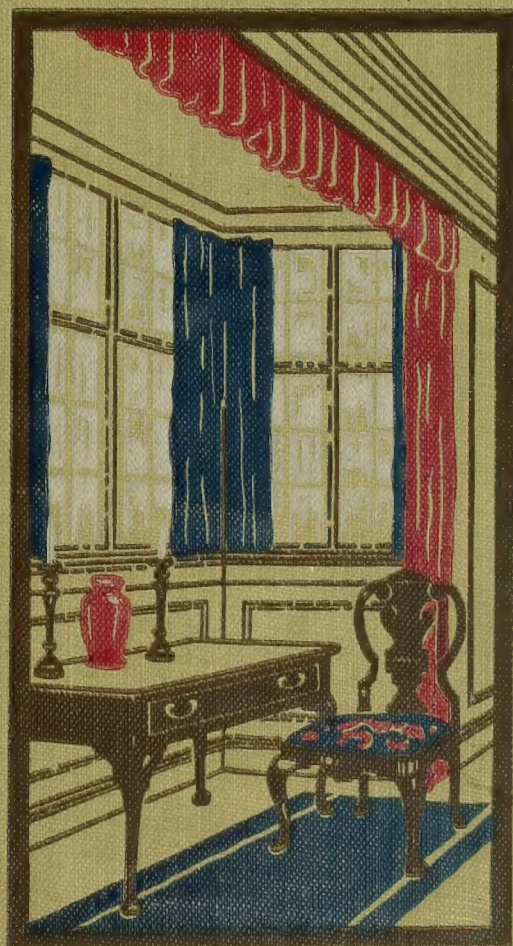


COLOR SCHEMES FOR THE HOME AND MODEL INTERIORS

HENRY W. FROHNE
AND
ALICE F. & BETTINA JACKSON



COLOR SCHEMES
FOR THE HOME
AND
MODEL INTERIORS

BY

HENRY W. FROHNE
EDITOR OF GOOD FURNITURE MAGAZINE

AND

ALICE F. & BETTINA JACKSON
INTERIOR DECORATORS

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EXPLANATORY PREFACE

The purpose of this volume is to provide the home maker with practical guidance in selecting and arranging the furnishings in the home. Good taste and the ability to apply it in the home environment depend, of course, upon a thorough appreciation of the principles of good design and of color harmony. No attempt has been made to expound these principles academically. The authors have contented themselves with a mere statement of the more fundamental of these and have chosen to apply them in a series of color schemes and suggestive interiors they have specially designed and constructed for the purpose. The furnishings that appear in the interiors on the following pages, and the fabrics that are shown in various color harmonies, have been selected from current patterns in the American market, so that the home maker may apply directly to personal needs the suggestions the pictures are intended to offer.

Color schemes and interiors on following pages apply to each other to a greater or lesser extent; duplication of treatment has been, as far as possible, avoided. For example, a color scheme may show a tinted or papered wall, while the interior opposite shows paneled walls for the sake of variety. Nor is it necessary to limit oneself to the precise furniture or fabrics shown in the interiors and color schemes if something similar in the style of furniture, pattern of rug or wall paper or in the hue of upholstery or drapery fabric is preferred in a similar coloring to that illustrated.

No suggestion in the selection or arrangement of furnishings can be absolutely fixed. There must always be ample latitude for personal choice. The important fact for the home maker to have in mind is the allowable latitude of that choice and the broad reasons on which a sound decision rests. Whenever in doubt about a choice always have recourse to fundamental principles: this brings one back to the importance of thoroughly appreciating these principles as a basis of good taste.

H. W. F.

PART I

COLOR AND FORM

IN FURNISHING THE HOME

IN FURNISHING her house every woman wishes to make it as attractive and home-like as possible. This is not a simple matter, for difficulties will present themselves, but if she will give her home furnishing problems reasonable time and study she will experience pleasure and satisfaction in solving them herself.

It is the object of this booklet to suggest to the homemaker color schemes for her rooms, to assist her in the application of these schemes, and to make it clear to her that in beautifying her home the matter of harmony, is of greatest importance and does not necessarily entail undue expense.

A beautiful room, whether modestly or elegantly furnished, is not accomplished through hit-or-miss efforts, but requires systematic study and careful planning. Such study and planning were necessary to secure the pleasing results to be seen in the rooms for which the materials illustrated on the color schemes were selected.

The following pages explain briefly a few helpful principles of interior decoration with simple, practical ways of applying them. Suggestions and details regarding the use of fabrics are given with each color scheme. Where necessary, other materials than those illustrated may be chosen, if color and texture are closely adhered to.

COLOR

IN PLANNING the decorations and furnishing of a room color is the first consideration; and in order that we may appreciate and understand its importance we must have some knowledge of the principles which govern color harmony. If you were to take a box of paints and pick out the purest or most intense *red, blue and yellow*, the three primary colors, you would find, by mixing them in various ways, that every known color is obtained from these three. By mixing all three you will have grey. By mixing any two primary colors you will have what is called the complementary color of the third. Example: blue and yellow produce *green*, which is complementary to red; yellow and red produce *orange*, the complement of blue; red and blue produce *violet*, the complement of yellow. Green, orange and violet are called secondary colors. Diagram I illustrates a

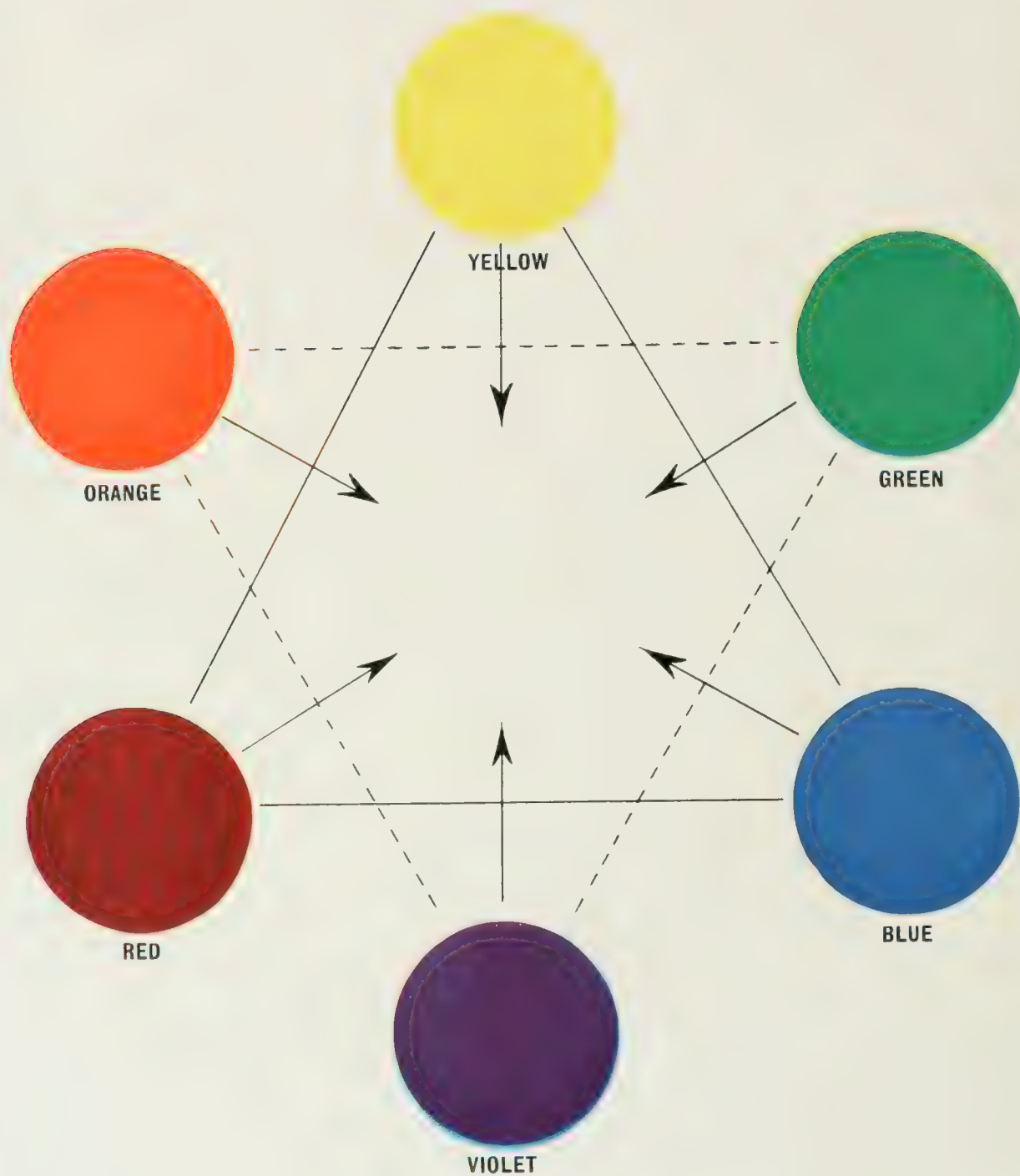


DIAGRAM I.

THE PRIMARY COLORS: YELLOW, RED, BLUE AND
THE SECONDARY COLORS: ORANGE, VIOLET AND GREEN.

This diagram shows the relations between the colors. The text on preceding and following pages states these relations in simple terms, for the purposes of the home furnisher. In order that these relations may be conveniently followed on the diagram the name of each color appears on it.



DIAGRAM II.

THE PRIMARY, SECONDARY AND INTERMEDIATE COLORS.

The diagram shows a simple way of determining which colors to combine in the furnishings of a room and the proportion in which such colors may be used, to preserve a proper balance with the principal backgrounds of the room, the walls, ceiling and floor. The text on preceding and following pages explains how to use the diagram.

simple form of the spectrum or color scale, showing the primary and secondary colors in relation to each other.

If you mix equal parts of any color and its complement (example red and green) the result will be grey. If the proportions are unequal the predominating color is "greyed" or neutralized, that is, *softened in tone*. The matter of greyed colors in connection with home decoration is a most important one, for in interior decoration pure colors must be used sparingly, and the more a color is greyed the larger amount of it may be used. Pure green is an impossible color for the walls of a room, but by being sufficiently greyed with its complement, red, it becomes softened or neutralized into a pleasing "grey green" or sage green. A very small amount of pure red, such as a little vase, could be used in this room, but a greyed or dull red could be used in larger amounts. (See Color Scheme, page 86.)

Colors can be brought into harmony in one of two ways, either by greying or "keying". Those which are keyed have some color in common. To illustrate: pure red and yellow are inharmonious, but by greying them (mixing green with red and violet with the yellow) we have dull red and tan, a good color combination. (See Color Scheme, page 42.) By keying them (mixing blue with each) we have violet and green, another good combination.

Diagram II shows an interesting and simple way of determining which colors to combine in the furnishings of a room and the proportions in which they may be used.

You will note that the pure colors are increasingly greyed as they diverge from the center.

Take any wedge-shaped section which has at its apex a single primary color, as shown by the dotted lines. This gives us blue, green, slate and sage, an excellent scheme for a room with grey walls. (See Color Scheme, page 58.) The portieres will be sage green; the rugs sage, slate and green, with a very little blue; the tapestry or cretonne blue and green with a little grey; the blue appears in a cushion and, to give life to the room, the lampshade adds the final touch, a dash of the complementary color, orange. Other suggestions are, for taupe walls, a section starting from red or blue. (See Color Scheme, page 46); for tan walls, one starting from red or yellow; always remembering to add a touch of the complement of the primary color. (See Color Scheme, page 26.)

You have often noticed that some rooms give an impression of warmth, and others of coldness. In Diagram I, the colors from

yellow through orange and red to violet are warm; while those from yellow through green and blue to violet are cool. Generally speaking, the former are more cheerful in effect than the latter. We must take these points into consideration when decorating our rooms. For one which has much sunshine it is best to choose from the cool side of the spectrum, a greyed green, for example (See Color Scheme, page 86); but a warmer color, such as buff (a greyed yellow) is better for a room with little sunshine. (See Color Scheme, page 74.)

Light and pale colors make a room seem larger; while dark and intense colors produce the opposite effect. You can make a small, poorly lighted room appear larger and sunny by papering it with soft, light yellow.

COLOR HARMONY

CONSCIOUSLY or unconsciously, we all strive for harmony in furnishing our homes. Colors or fabrics in harmony have some common quality. Certain tones of green and violet may be combined harmoniously, as each contains blue. Satin and velour, being woven of silk and possessing a special richness, show texture harmony and may be brought still closer together through color harmony.

Decorative schemes are worked out by means of various color harmonies. Of these the three most often used are *dominant harmony*, *analogous harmony* and *complementary harmony*. In dominant harmony different tones of the same color are used, as in a room done in tan and browns. Analogous harmony consists of two or more consecutive colors of the spectrum, as blue and green. Complementary harmony is obtained by combining a color and its complement, as yellow and violet.

A few of the means of producing these harmonies in fabrics are the weaving together of different colored threads, as in changeable silk; vari-colored patterns, as in cretonne; and the placing of a sheer material over one of a different color, as in lampshades.

MAIN BACKGROUNDS

IN THE general effect of a room no two elements are quite so important as the coloring of the floor and wall coverings, since they are the main backgrounds against which all accessories are displayed. The most beautiful furniture will lose half its charm against a background of ugly wall paper or ill-chosen rugs. Expense is not a necessary factor in the case of either, for a calcimined wall and a modest rug combined with understanding will produce a more harmonious result than costly but inartistic paper and Oriental

carpet, for even an Oriental carpet may be far from beautiful. The prime requisite of the main backgrounds is that they be so quiet in color and unobtrusive in design as to become secondary in importance to the furnishings. The best rule, regardless of color, is to keep the floor darker than the walls, and the ceiling lightest of all. In a living room, with oak floors stained brown, the walls may be tan and the ceiling several tones lighter.

PERSONALITY

ROOMS, like people, have personalities. They reflect in a greater or lesser degree the characteristics of those who occupy them. The dining room, due to the formal type of its furniture, is less personal in its atmosphere than any other room in the home. Here there are no cosy chairs, no lounging places, none of the little personal belongings which elsewhere bespeak ownership. In the dining room the family gathering has not for its object sociable and intimate discussion.

How different the living room, with its air of inviting informality, its family pictures, books and generous table with reading lamp; but even here no one personality proclaims itself, as this is the meeting place of all the personalities of the household.

Nowhere is the individuality of the occupant so apparent as in the bedroom, where one is less restrained in the selection of color and furnishings. Here may be displayed those intimate souvenirs, keepsakes, and photographs, which have little meaning to others.

FURNISHINGS

THE discussion thus far has been of a general nature, necessary to the understanding of the following specific details of room furnishings.

FLOOR COVERINGS—A successful room owes much to the harmony between the floor and its covering. A carpet or rug is, and should always remain, a background for the objects placed upon it, and should never conspicuously rival in interest anything else in its surroundings.

Where an all-over carpet is used it should be plain or of subdued design and neutral in color, as taupe or grey. Such a floor covering makes a good background for two or three small Oriental rugs of more decided color and design. Where rugs are used there should not be too great a contrast between them and the floor, for a dark rug on a light floor is as bad as the reverse. In bedrooms, which are as

a rule light in effect, the floor is best finished natural color; but in a living room or dining room, where greater depth of color is desirable in furniture, draperies and rugs, the floor should be darkened with stain and waxed. Whether varnished or waxed, floors should not be highly polished.

For downstairs, Oriental rugs of good quality, color and design are unquestionably the best, but they must be used with discrimination. Do not place too many in a room, and try to have some similarity of color, pattern and texture. A real knowledge of Oriental rugs is acquired only through study and experience, and if you are not thus equipped do not attempt to purchase them without the assistance of an expert.

Domestic reproductions of Oriental rugs have reached a high standard. Their soft tones and durability recommend them. The Wiltons, either in small, two-toned patterns, or plain with deeper borders, are often best in working out some desired decorative effect. Bedrooms call for rugs somewhat lighter in coloring and informal in character, such as plain Wilton, Scotch wool, linen and the old-fashioned braided or woven rag rugs. Here the rugs may enter more decidedly into the decorative scheme and emphasize the dominant color. In a room done in grey and old blue a charming effect is gained by using a plain blue rug, or a braided one in greys bordered with solid blue.

WALLS—More unpardonable sins are committed in wall coverings than in any other decorative medium. In making a selection always keep in mind that the wall is the most important background of the room and against it are displayed practically all the furnishings, as well as the occupants. Therefore, it should never clamor for attention, but should be subdued and restful. Papers with pronounced figures or stripes are irritating. Spotty and "busy" patterns fatigue the eye and brain and detract from the decorative value of the furnishings. A fine two-toned stripe or small pattern sometimes gives a softer background than a plain paper, but more often the last is to be preferred. In the selection of wall coverings the purpose of the room is of primary importance. The dainty, floral patterns so charming for bedrooms are as unsuited to the living room as foliage paper or burlap is to the bedroom. A formal room demands a formal paper, and an informal paper should be used in an informal room. While damask, grasscloth and richly embossed papers express formality, in paint this quality is expressed to a greater or lesser degree by the choice of color.

Flat paint is one of the most satisfactory of wall finishes, as it presents the widest possible range of colors, is durable, does not fade and may be cleaned.

Calcimine makes a good inexpensive temporary medium, and with proper mixing soft colors may be obtained. Sometimes it is possible to use calcimine successfully over faded paper, if the latter is firm on the walls, is not too dark and has not a raised pattern.

It is difficult for even an experienced person to visualize the finished room from the samples of paper seen in the shop. Do not definitely decide on a paper without taking home a roll and hanging it against the walls to be decorated. Make sure that the effect is as good by artificial light as in the daytime. Often a paper pleasing by daylight becomes "muddy" and characterless at night; or one good in a southern exposure is poor in a north room.

STANDING WOODWORK —The woodwork, or trim, should not contrast too strongly with the walls, but just enough to avoid monotony. A good rule is to have the trim either a little darker or a little lighter than the walls. Whether trim is stained or painted, it should never have a highly polished surface, but be rubbed to a soft egg-shell or satin finish. White or delicately colored enamel may be used in dainty bedrooms, but ivory or light grey is preferable.

CEILINGS—As the ceiling, by reflection, helps to lighten a room, it should be kept lighter than the walls. Use a plain pulp paper, or one with an inconspicuous pattern, the same color as the walls but paler in tone.

DRAPERIES—Upon the draperies depends much of the artistic charm of a room. They soften hard lines and break the monotony of flat surfaces. Velour adds warmth and richness, silk mellows the light, and gaily patterned cretonnes contribute coziness and cheer.

Never let draperies interfere too much with the prime object of a window, namely to admit light and air. Window hangings include opaque shades, casement curtains of light weight next to the glass; and overdraperies.

Shades are not to be overlooked in the decorative treatment of windows, and their color must be considered conjointly with both exterior and interior. When the color scheme of a room is much darker in tone than the outside of the house, or the reverse, the best solution is the double-faced shade cloth which may be ordered in any desired combination. There is a slate-green shade which is used advantageously with houses having roofs of slate or slate-green asbestos shingles. From the inside the color of this shade is so

softened by the light and the casement curtains that it blends well with practically any color. The lower edge of a shade is finished plain or with a two-inch fringe of the same color. In either case a simple ball or tassel is a protection against handling.

Muslin, voile, net, scrim, figured madras, poplin and light-weight silk, in white or cream, are the standard casement materials. These are best hemstitched or finished with a simple edge. Elaborate patterns and trimmings are in bad taste.

Overdraperies give a decorative finish and must play a definite part in the color scheme. Whether it is best to use cretonne, rep, silk, damask or velour depends upon the nature of your room. Light colored, informal cretonnes are suited to bedrooms, breakfast rooms and cottage living or dining rooms. Cretonnes of finer quality, rich coloring and formal design are successful in many living rooms and dining rooms.

Side curtains may hang in straight narrow panels, or gathered, with a valance or lambrequin across the top. Effective combinations are attained with a lambrequin of plain rep or velour and side curtains of striped or figured material. The greatest depth of the lambrequin, 12 to 15 inches finished, should come at the sides. Heavy material is lined and edged with galloon or heavy cord. For the light-weight materials there are many pretty fringes and braids. The lambrequins may be hung on a separate rod or over the side curtains with hooks made for this purpose.

The hard lines and bareness of open doorways are relieved by portieres of rep, armure, or velour. Double-faced velour in color combinations is made especially for adjoining rooms.

FURNITURE

HAVING decided upon the main backgrounds, the next important question is the furniture. If you are selecting new furniture throughout, your problem is a simpler one than if you are adding to what you already have. Examples of two extremes are frequently seen in the grouping of furniture; either there are too many styles or there are too many pieces of the same style. In one case the result is confusion, in the other monotony. Reading a few good books on furniture will greatly help one to understand the general principles to be observed in selecting and combining different styles of furniture. There is no hard and fast rule regarding the commingling of furniture designs; consecutive chronological styles of one country, or contemporaneous styles of countries having inter-commercial relations may be

used together. Whether in bedroom, living room, or library it is advisable to have at least three pieces of the same design, in order to give unity to the room. To these should be added special pieces with enough similarity to harmonize and at the same time enough variation to give interest. Guard against introducing pieces which have no relation to the rest of the furniture. Do not thrust upon Mission furniture a French chair, but rather one of simplest Jacobean design. Are not both tinged with Spanish origin? Sheraton chairs are unhappy when set against an Elizabethan table, since they have nothing in common. A safe rule to keep in mind is not to combine furniture of massive structure with that of delicate lines.

Types of the former are Elizabethan, much of the Jacobean, Spanish, early French and Italian, the heavier types of French Empire, American Colonial and Mission. The styles characterized by light design include Louis XV (Quinze), Louis XVI (Seize), William and Mary, Queen Anne, including the lacquer styles introduced in her day, and the four Georgian styles, Chippendale, Hepplewhite, Adam, and Sheraton.

One need not hesitate to combine Elizabethan with Jacobean; Jacobean with Spanish and Flemish; early French (Henri IV, Louis XIII) with early Italian; Louis XV and XVI with certain of the Georgian styles; French Empire and American Colonial, both of light design, with the Georgian; and the heavier types of French Empire with American Empire, which are practically identical.

Time has not yet eliminated the ugly pieces of Victorian furniture bequeathed us by our immediate predecessors, but credit for beauty of line and wood must be given to some furniture of the Victorian era, especially that showing Louis Quinze influence, which might well be called French-Victorian.

The living room offers the greatest scope for combining furniture styles. Much of the period furniture already mentioned is suited only to pretentious rooms, but for the informal living room one may choose Jacobean, William and Mary, Queen Anne, Georgian, Colonial, or simple adaptations from the Italian. In contrast to the living room, the dining room seems to call for a unity of style which almost demands a suite. The styles just quoted, with the addition of Louis XVI, may be used effectively in this manner.

Like the dining room, the bedroom is usually furnished en suite, but here more liberty is allowed in the introduction of odd pieces. Good bedroom styles are William and Mary, Queen Anne, Louis XV and XVI, Georgian, Colonial and the modern enameled and decorated

furniture so delightfully amenable to decorative schemes of an informal character. The last may be used also in the sun parlor and breakfast room, where it combines charmingly with wicker, either natural or colored.

In most homes the question is, what is the *best* furniture to buy? The "best" furniture is that which, regardless of period, through possessing beauty of line, beauty of workmanship and beauty of material, has stood the test of time. Such are the pieces which today, through faithful reproduction, continue to delight our aesthetic senses.

UPHOLSTERY—Through similarity of color, texture and design in the upholstery the various pieces of furniture are brought into closer harmony with each other and with the walls, draperies and rugs. By way of materials there are cretonne, cotton or wool rep, tapestry, damask, brocade, velour and mohair velvet, the selection being determined by the type of the furniture and by the nature of the room.

The same rules which apply to the selection of wall paper or draperies govern the choice of upholstery. Avoid a medley of patterns and colors by selecting a particular color from one pattern and repeating it in plain material. Avoid monotony of color by variation of texture, an illustration of which is a damask cushion of old blue on a davenport covered with velour of the same hue. Because of their negative quality, subdued stripes or polka dots do not obtrude themselves upon other designs and may be satisfactorily used in the same decorative scheme.

BALANCE OF MASSES—In the arrangement of rugs, hangings and furniture thought must be given to the balance of masses, that is, too many large objects must not be placed in one part of the room without enough on the opposite side, as this produces an unbalanced or tipped-up appearance. A davenport and a piano on one side of a room, with a small table and a couple of chairs on the other is an ill-balanced arrangement. The heavy pieces should stand opposite each other. Dark colored hangings, especially of heavy material, are important factors in the problem of balancing the masses. The matter of balance also affects the placing of rugs; a dark rug next to a light one makes the floor seem unstable.

PROPORTION OF ROOMS

OFTEN a room is badly proportioned, being either square, long and narrow, or too high. By a well considered arrangement of the furnishings, such faults can be materially remedied. Though

rarely to be recommended, the placing of a davenport and davenport table crosswise of the room and near one end, best of course in front of a fireplace, will break the long lines. In a lesser degree, pictures, particularly large ones, assist in correcting badly proportioned wall spaces.

In her efforts to soften ugly lines, every woman has at times placed a long table, a sofa or a piano across a corner, occasionally with good results, but more often without. Such pieces so placed take up too much space and have an ugly "hole" behind them. While furniture may be satisfactorily used cornerwise, rugs cannot unless they are "tied-up" with furniture so placed. In the treatment of the corners it is more often advisable to use a small round table or wing chair, but the chair should have near it a reading stand and lamp, lest it seem outside the social center. Better still are some of the interesting tables and cabinets designed especially for corners.

The room which is too high or too low can be greatly improved by proper wall treatment. A plaster coving or a drop ceiling of 12 to 18 inches with the picture molding at the lower edge will effectively decrease the height of such a room. High paneling or paneling simulated by strips of molding are other expedients.

Where it is desirable to increase the height this is best accomplished by means of striped paper carried to the ceiling with the picture molding placed in the angle. Unless the windows are square, small, or placed high, long curtains will also add height.

ACCESSORIES

MANY a room which expresses an intelligent use of the larger accessories—rugs, furniture and hangings—betrays a lack of understanding as regards the smaller ones, making it smack of the museum or curiosity shop. No less than the larger articles, smaller ones can play a real part in the decorative scheme, and, more than this, they must pass the William Morris test of being either useful or beautiful. Granted that they meet this test, restraint is the law which governs our use of them. Where too many interesting objects cry, "Look at me!" not one receives due attention. Most mantel shelves are overloaded with vases, photographs, candlesticks and ash trays, whereas three good pieces are often sufficient. Another favorite place for the perpetration of this crime is the dining room, where the sideboard is so often cluttered with silver and glass. With the extra silver, remove the plate rail and its array. If you have any really interesting china, display it in a glazed china cupboard.

Pictures, the most important of accessories, are too often used indiscriminately. Have you ever tried to gauge an unknown personality through the medium of pictures? More than most of us realize do our pictures reveal ourselves, our tastes, our longings and our ideals.

If we cannot afford originals we can at least have good reproductions of various kinds. Of the colored prints the finest are the Arundels, though not easily obtained; the Medici, the Powell, and Seemann. Very attractive Japanese prints may be obtained for a small amount. Some of us prefer etchings, but we all enjoy good carbon photographs.

The value of a picture as part of the decorative scheme of a room depends upon several essentials. First, it should not contrast too strongly in color or tone with its background. The subject of the picture should be appropriate to the room in which it hangs; do not place a Watteau in a William and Mary dining room, or a Rembrandt in a Louis XVI bedroom. Avoid the "popular" in art; a stereotyped subject betrays a stereotyped mind. Guard against large pictures in small rooms and vice versa. The frame is next in importance to the picture itself and must be in harmony with subject, medium and background. Consider well the hanging of pictures, placing them at a moderate height, in the space best suited to size and shape, in the best available light and never too many in a room.

Mantel tiles, screens, cushions, pottery and flowers are all factors in emphasizing complementary or contrasting color notes, but use them with discretion.

Select the lighting fixtures and hardware with reference to the decorative scheme and the character of each room. The best lighting fixtures are simple and graceful in design. The matter of a ceiling light is one of personal preference, but if desired it is well to choose a translucent bowl which fits close to the ceiling and gives a better general light than the inverted bowl hung on cords or chains. Side lights should seldom be placed higher than five feet and base plugs for reading lamps will obviate the use of too many. As to finish, nothing is daintier for bedrooms than enamel, though dull silver or brass is always good. For the downstairs rooms use brass, antique gold, and green or brown bronze.

Household hardware includes doorknobs, locks, knockers, fire-sets, hinges, draw-pulls and the thousand and one other interesting metal pieces that enter into the finishing of a house. The metals most generally used are cast and wrought iron, which have special decorative possibilities; bronze and brass, either cast or wrought. The

standard finishes on these metals are natural color, polished or dull; verde antique; "lemon" or "brush" brass; silver and nickel plate. As in the case of lighting fixtures, the choice of finish depends upon the individual room. In general, the style of a house governs the selection of the hardware, certain types being appropriate for English, French or Colonial styles of architecture.

COLOR TRANSITION

IN EVERY apartment or house certain rooms are connected with the hall or other rooms by open doorways. This presents the problem of color transition, which is not a necessary consideration in the detached room. In the apartment or small house the most satisfactory solution is to use on the walls the same color or slightly varying tones of it, which not only tends to make the rooms appear larger, but gives unity of background. An effect of monotony is avoided through the use of different colors in the accessories of the respective rooms. Old blue in one and sage green in the other against the same grey background offer very interesting possibilities. If rooms open from opposite sides into a hall, a more varied treatment is effected through the use of different wall colors in the rooms, and in the hall a foliage or tapestry paper which shows both hues. (See Color Scheme, page 38.) The living room is papered in grey with accessories of old blue and a touch of soft green; the dining room shows pale fawn and mulberry; while the foliage paper in the hall repeats all these colors in soft tones, harmoniously blending the two schemes. The idea of color transition from room to room and from room to hall, should be adhered to as closely as possible throughout the house.

COLOR SCHEME SOURCES

WHILE it is a mistake to carry a color scheme to the point of monotony, it is quite as bad to have no scheme at all. When the question arises, "What color shall I choose?" turn to Nature, the unfailing source of inspiration and study her color schemes. We are but following Nature when observing the rule for gradation of tone in the main backgrounds of our rooms, for does she not lay a carpet of darker color, with foliage walls of lighter tones, reserving for her ceiling the palest tint of all, and does she not grey and blend her colors with mist and sunshine?

Master artists and weavers have reproduced for us the wondrous color schemes of nature and the cue for many a lovely room is taken from the mellow tints of an old canvas or tapestry.

PART II

COLOR SCHEMES—MODEL INTERIORS

BLUE AND OLD GOLD FOR THE LIVING ROOM

THE blue and old gold scheme illustrated on the following page is cool in effect. It is most pleasing when applied to a living room of southern or western exposure. The floor should match the woodwork, which should be stained in a rich walnut. The plain taupe wilton rug should cover the floor within 18 inches of the baseboard, to make a telling background for the furniture.

The wall covering is planned to be a blue and old gold grasscloth, with a plain taupe ceiling, either papered or kalsomined. If the room has few windows it may be greatly lightened by using pongee taupe paper on the walls instead of the grasscloth. In this case, the ceiling should be a little lighter than the walls and the woodwork painted the same tone as the ceiling.

For casement curtains, plain cream scrim, cream voile or pongee silk may be used, according to the taste and pocketbook. For over-draperies there is a choice of blue silk rep or plain velour, the latter being used also for portières, edged with gold cord.

The figured velour chosen for the upholstery introduces a pleasing design and may be used by itself or in combination with the plain velour. Should tapestry be preferred, select a pattern in dull blues and greens on a black ground.

A lamp-shade of figured silk, lined with "cloth of gold" and finished with heavy blue fringe, always makes a striking note of color in a living room. Gold silk may appear elsewhere, but should be used sparingly, as in lining a table scarf.

Lighting fixtures and fireset should be of dull brass, mantel tiles greenish blue in matt finish.

The quality of drapery and upholstery materials selected call for a corresponding quality in the furniture, which should be, preferably, brown mahogany or walnut in Jacobean, William and Mary or Queen Anne style. Black lacquer could also be used effectively with this color scheme.

It should be remembered that this or any other pleasing color scheme does not demand expensive materials to carry it out successfully. The same effect may be had by using taupe paper on the walls, a linen rug on the floor, rep draperies and a less expensive fabric for portières.

With these more modest materials, oak furniture may be used, in simple Jacobean or craftsman style.



LIVING ROOM IN BLUE AND OLD GOLD

KEY TO MATERIALS

1. Figured silk in blue and old gold, with touches of pink, for lamp-shade, table scarf or sofa cushion.
2. Plain, old gold silk for light easement curtains or lamp-shade lining.
3. Three-eighths inch dull gold cord for drapery and upholstery trimmings.
4. Blue and old gold, cut-ple velour, for furniture coverings.
5. Dark blue silk for window draperies or portières.
6. Old blue velour for portières or furniture coverings.
7. Walnut stain for door and window trimmings and floor.
8. Grasscloth or paper for walls.
9. Plain, domestic wilton rug.



AUTHENTIC HISTORIC CHAIR REPRODUCTIONS ARE PLEASANTLY COMBINED IN THIS INFORMAL LIVING ROOM ARRANGEMENT.

An effective color scheme for a room of this character is Blue and Old Gold. Samples of hat-monious rug, drapery and upholstery materials in these colors are shown on the opposite page.

BROWN AND GREEN

FOR THE LIVING ROOM

BBROWN and green, in the combination suggested on the following page, create in a living room an atmosphere at once homelike and hospitable.

The floor should be darkened with oak or walnut stain, medium tone, and on it laid one large or several small Oriental rugs in warm colors; or one large domestic rug of good pattern and coloring. Plain or two-toned brown rugs by themselves would not be advisable, as they would produce an undesirable monotony of color.

The tan grasscloth chosen for the walls gives them a background with depth of tone. Flat paint, a little lighter in tone than the grasscloth, should be used on the ceiling. This background is particularly pleasing if the room has oak woodwork, stained a medium brown, a little darker than the floor.

Cream colored madras, heavy net, or pongee silk would make effective casement curtains and over-draperies would not be necessary. Should the silk be used, the curtains should be edged with narrow fringe of the same color. The portières of tan armure should be finished with a rather heavy cord.

A davenport done in the tapestry of pleasing design in green and brown could have cushions of green velour and an extra touch could be given the latter by a narrow tan corded piping. For upholstered chairs the green velour and the handsomely brocaded tan Florentine velour should both be used to give interest and to bring together the various parts of the color scheme.

Touches of yellow, brighter green and a little red appear in the lampshade. A green jar of Spanish pottery might be brought into the scheme and a large piece of copper would add a glowing touch to the room.

For the fireplace use rough bricks in warm, brown tones and fireset of dull brass, the same metal appearing in the lighting fixtures.

Either oak or walnut furniture would be in keeping with this room. Of the period styles one of the most informal and adaptable is William and Mary. To give variety special pieces of late Jacobean or Queen Anne could be introduced, with perhaps an ornamental piece of lacquer.



LIVING ROOM IN BROWN AND GREEN.

KEY TO MATERIALS

- 1 Velvet for upholstered furniture.
- 2 Silk for lamp-shades.
- 3 Silk for casement curtains.
- 4 Madras for casement curtains.
- 5 Machine tapestry for davenport covering.
- 6 Furred velvet for upholstered furniture.
- 7 Middle-tone oak finish for woodwork.
- 8 Grasscloth for wall covering.
- 9 Domestic willow rug to cover entire floor and serve as background for several smaller rugs of warmer colors and varied pattern interest.



MELLOW ANTIQUE COLOR AND TEXTURE IN PANELING, BEAMS AND OAKEN FURNITURE, DISTINGUISH THIS QUANT LIVING ROOM.

An effective color scheme for a room of this character is Brown and Green. Samples of harmonious rug, drapery and upholstery materials in these colors are shown on the opposite page.

MULBERRY AND FAWN FOR THE LIVING ROOM

FOR a living room in which warm tones are desired a scheme in mulberry and fawn drapery and upholstery materials is shown in color on the following page.

There are three kinds of woodwork which would harmonize with the colors selected for this room; mahogany, not too red in tone; oak, stained medium brown; and enamel finish a little lighter than the walls. The floor should be stained medium brown. A tinge of red should be added if the trim is mahogany.

A large rug of deep fawn color, or Oriental rugs with a good deal of mulberry, would be a pleasing floor covering.

Heavy cream net, with square or round mesh, is recommended for casement curtains. Interesting over-curtains may be arranged in one of several ways. The side curtains could be made of the Essex rep with lambrequins of the same or of velour. A rich effect could be gained with over-draperies entirely of velour, edged with a heavy silk cord.

If rep is used at the windows the furniture could be covered with plain or striped velour and the duplex damask. But with velour for the curtains and portières the davenport and easy chairs should have slip-over covers of the figured rep, in the English style.

The desired note of contrast could be introduced through a reading lamp with standard of antique gold and a shade in which mulberry, green and gold appear. The side lights, of composition in antique gold, should have similar shades.

The warm coloring of a Caen stone mantel would add elegance to this decorative scheme and with this should be used a fireset of dull brass.

With mahogany or enameled trim the furniture should be of the same wood, in Queen Anne, Georgian, or Colonial style. Oak trim would call for Jacobean or William and Mary in oak or walnut.



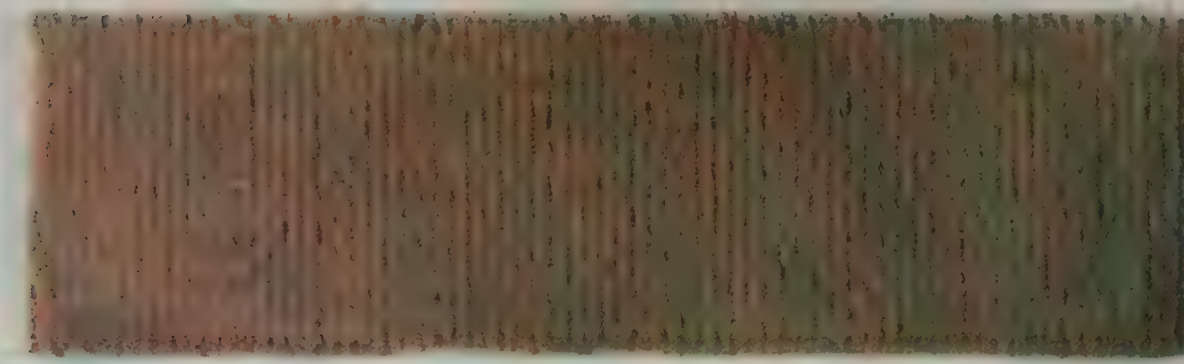
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LIVING ROOM IN MULBERRY AND FAWN.

KEY TO MATERIALS

1. Velvet for over-curtains and potières, or for lambrequins only.
2. Silk for lamp-shades.
3. Figured rep for over-curtains or for furniture slip-covers.
4. Damask for furniture upholstery.
5. Enamel finish for woodwork.
6. Paper for walls.
7. Plain-toned domestic wilton rug.



FURNITURE OF VARIOUS ENGLISH PERIODS COMBINED IN AN INTERESTING LIVING ROOM.

An effective color scheme for a room of this character is Mulberry and Fawn. Samples of harmonious rug, drapery and upholstery materials in these colors are shown on the opposite page.

GREEN AND GREY FOR THE LIVING ROOM

THE cool effect of the decorative scheme in green and grey suggested for a living room and illustrated on the following page, is especially pleasant for a room facing south or west.

A birch floor would best be finished natural color and waxed, but oak could be stained dark "driftwood grey" making it more a part of the color scheme. As to the woodwork, birch or pine should be enameled either a little lighter or a little darker than the wall paper; and oak could be given the "driftwood" finish, a little lighter than the floor. With this finish the grain of oak is softened, yet shows enough to make a pleasing contrast with the walls.

A plain or two-toned figured wilton rug in a beautiful, deep shade of grey should almost cover the floor. On this could be laid two or three small Oriental rugs bearing small patterns and of harmonious coloring, such as a deep rose Sereband.

The pale grey paper selected for the walls has a desirable warmth of tone which could be reproduced in flat paint or kalsomine. The ceiling should be lighter and variation of light and shade could be produced by a cove or by a rather deep ornamental cornice molding.

Heavy square-meshed white net would be best for the casement curtains. From the materials illustrated several interesting styles of over-draperies could be worked out. The side curtains could be of green ribbed silk with lambrequins of green velour or cretonne. The cretonne could be used for side curtains, with valance of the same or a velour lambrequin.

A davenport in green or grey mohair velour should have one cushion covered with the same material and two with the cretonne. Similarity of color with variety of texture could be achieved by using the handsome green damask on two or three chairs.

There should be a lamp-shade of deep, dull rose the same hue as that in the cretonne. Fireplace bricks could be dull green or grey, with fireset of verde antique or wrought iron. For lighting fixtures either verde antique or French grey would be in keeping.

Mahogany furniture, red or brown, of rich, deep tone, would be best in this room. That there may not be too strong a contrast between background and furniture, the latter should be of rather light design, as William and Mary, Queen Anne with cane panels, Chippendale or Hepplewhite. Colonial furniture could be used if not of heavy outline.



LIVING ROOM IN GREEN AND GREY.

KEY TO MATERIALS

1. Velvet for over-curtain lambrequins.
2. Striped silk for side curtains.
3. Silk for lamp-shades.
4. Cretonne for side curtains and lambrequins and for day-enport cushion covers.
5. Danish for chair upholstery.
6. Enamel finish for woodwork.
7. Plain paper for walls.
8. Domestie wilton rug.



MODERN FURNITURE OF JACOBAN DESIGN GIVES AN ATMOSPHERE OF COMFORT AND REPOSE TO THE LIVING ROOM.

An effective color scheme for a room of this character is Green and Grey. Samples of harmonious rug, drapery and upholstery materials in these colors are shown on the opposite page.

MULBERRY AND TAN; BLUE AND GREY

FOR HALL AND ADJOINING ROOMS

AS THE first impression is received from the hall, it is important that the latter should have an air at once dignified yet delightfully hospitable. A hall may be made attractive through the use of foliage, scenic or tapestry paper, which will impart character and at the same time lead the eye pleasingly to the adjoining rooms. On the following page is suggested the transitional decorative treatment of a hall with rooms opening on either side.

For the hall itself, has been selected a foliage paper, rather light in effect, in which grey and tan are blended with soft blue and mulberry. In the hall, either the grey or the tan in this paper could be emphasized by means of a plain ceiling in grey or tan and a runner of wilton carpet. If tan be chosen for the ceiling it should be relieved with mulberry in the rug; if grey be chosen, with blue in the rug. The woodwork should be enameled the same color as the ceiling.

If the adjoining rooms are separated from the hall by French doors, Austrian draw-curtains of natural or grey pongee silk could be used. Otherwise, use double-faced portières, the hall-side being blue or mulberry, according to the color selected for the hall scheme.

For the hall, furniture distinctly different in design from that in the adjoining rooms should be selected; hall tables or consoles should be long and narrow, with separate mirrors of similar design; chairs high-backed, formal in style, used singly or in pairs and matching the console or not. If space permits, a bench, chest, or stately grandfather clock may be added.

For the room on the north side of the hall the color scheme embraces warm tones, mulberry and tan. Materials for hangings, upholstery and floor covering are suggested in the velour, damask and tan carpet.

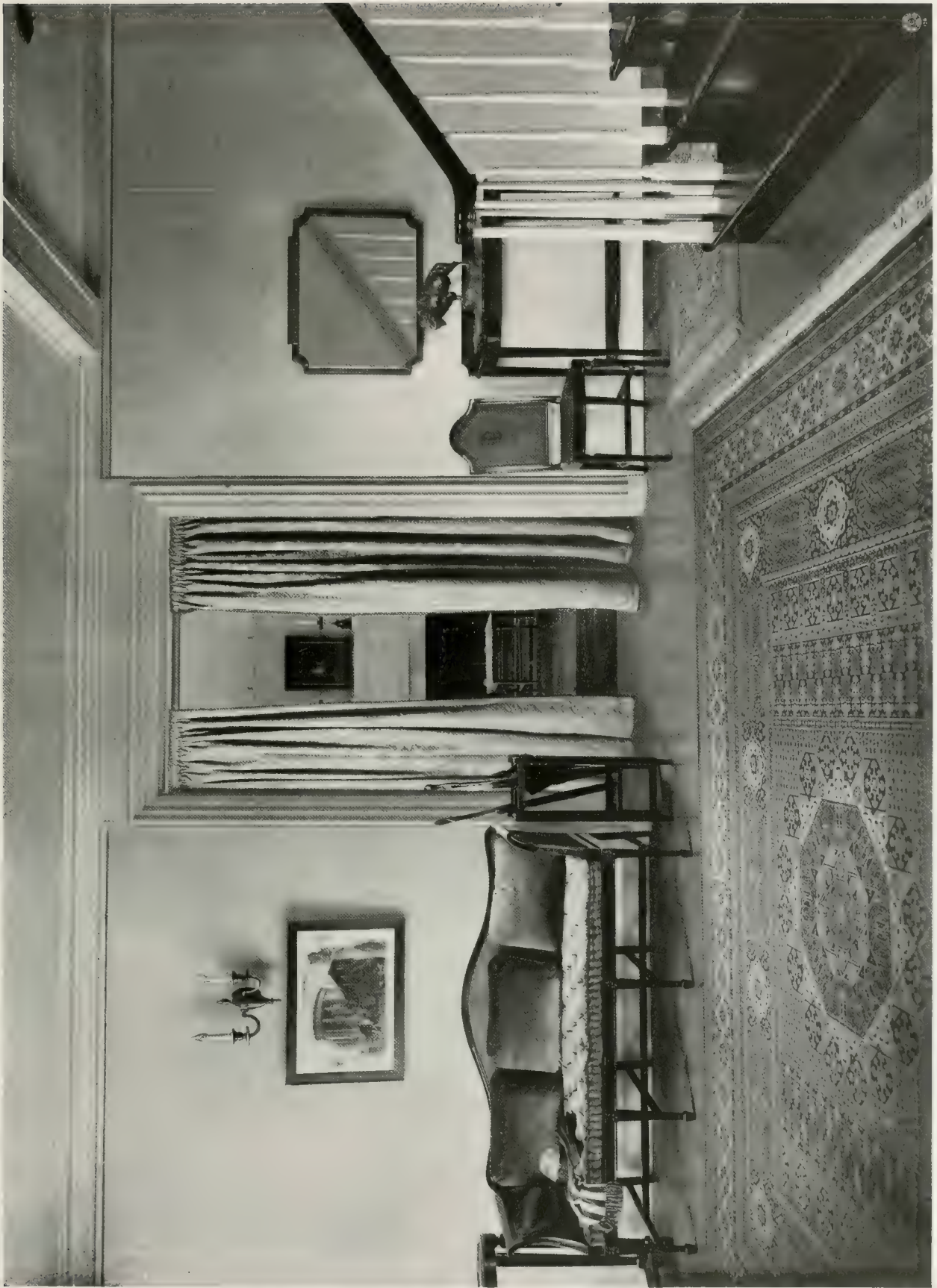
In the room on the opposite side of the hall the color scheme in blue and grey could be carried out. To effect a sense of unity throughout, there should be in each room just a suggestion of the color used in the other room.



HALL AND ADJOINING ROOMS IN MULBERRY AND TAN, AND BLUE AND GREY.

KEY TO MATERIALS

1. Velvet for upholstery in north room.
2. Damask for draperies and portières in north room.
3. Blue casement silk for draperies in south room.
4. Blue velvet for upholstery in south room.
5. Tan wall paper for north room.
6. Patterned silk for hall.
7. Grey wall paper for south room.
8. Tan wall paper for north room.
9. Grey velvet for south room.



A NOTE OF DIGNITY AND SIMPLICITY IN THE HALL IS EXPRESSED BY THIS FURNITURE IN THE ADAM STYLE

Effective color schemes for a hall and an adjoining room are Mulberry and Tan; and Blue and Grey
 Samples of harmonious rug, drapery and upholstery materials in these colors are shown on the opposite page.

AMARANTH AND FAWN

FOR THE DINING ROOM

THE warm tones of the color scheme illustrated on the following page are so subdued as to make it adaptable to any exposure.

The floor, stained mahogany and waxed, should not be too dark nor too red. The fawn-colored rug with a darker border should almost cover the floor. If the room requires more warmth of color, a rug of deep amaranth may be used. Certain Oriental rugs show the hues that blend with this scheme and are very decorative.

There is a wonderful play of color, opalescent in effect, in the grass-cloth chosen for the walls. The ceiling should be pale fawn and the woodwork mahogany, dull-finished. The richness of color in this scheme lends itself admirably to a room with paneled walls. Only a few oil portraits and landscapes or a piece of tapestry would be in harmony with this setting.

If lack of windows necessitates a lighter treatment, it would be better to use the plain fawn paper and enameled woodwork of lighter tint.

Pale fawn taffeta casement curtains, overhung with damask of rich ogee design and held back by heavy silk cord and tassels of amaranth, may be topped by lambrequins of plain velour. This velour could also be used for the portières and the chairs upholstered with a fine-patterned brocaded velour.

The lighting fixtures should be of Renaissance design, in antique gold finish, with parchment shades showing Renaissance decoration in soft colors and gold. Mahogany-colored mantel tiles would show to advantage an ornate fireset of old brass.

Give a slight emphasis to the complementary color, yellow-green, subdued or "greyed" in tone until it harmonizes perfectly with the amaranth. This could be effected by a large Japanese porcelain vase of exquisite line and hue.

Dull red mahogany furniture of dignified and substantial line, such as Queen Anne, accords well with the beauty of this decorative scheme. An interesting alternative is William and Mary, or Italian Renaissance style in walnut.

Although the materials chosen for this scheme have a certain elegance which may place them beyond the means of many, the color combinations may be successfully reproduced in less expensive fabrics if careful attention is given to color and texture selection.



DINING ROOM IN AMARANTH AND FAWN.

KEY TO MATERIALS

1. Taffeta silk for casement curtains.
2. Plain velvet for lambrequins over windows and doors.
3. Damask lining for taffeta silk casement curtains.
4. Brocade velvet for portieres and chairs.
5. Light wall paper for walls if window lighting is subdued.
6. Dull-finished woodwork.
7. Grasscloth for wall covering in brilliantly-lighted room.
8. Plum-tone, chenille exminster rug.



THE SPACIOUS PANELED DINING ROOM WITH ELABORATE PLASTER CEILING FURNISHED TO SUIT AMERICAN TASTE.

An effective color scheme for a room of this character is Ananath and Fawn. Samples of harmonious rug, drapery and upholstery materials in these colors are shown on the opposite page

OLD BLUE AND TAUPE FOR THE DINING ROOM

THE color scheme illustrated on the following page could be adapted to a dining room of any exposure, as it combines both cool and warm tones.

With the materials shown, two methods of treatment are possible, the choice depending upon personal taste and the lighting of the room. For a well-lighted room the darker scheme, which includes the figured paper, may be used. The floor should be stained several tones lighter than the weathered oak woodwork. Cover the floor within eighteen inches of the baseboard with a plain taupe wilton rug having a two-toned border.

The foliage paper in shades of blue and taupe is unusually pleasing, as it is neither monotonous nor striking. With this paper a plain taupe ceiling with a drop of eighteen inches would be best and a narrow oak molding at the joining.

Either square-meshed *écru* net curtains with overhangings of blue silk or rep; or a single set of pale taupe *jaclin* silk curtains would be an interesting window treatment. It is best not to use figured overhangings with figured paper. If *portières* are needed they should be of fine striped blue *velour* or rep. Whichever material is chosen for *portières* should be used for the chair seats.

If the room demands a lighter treatment, the walls should be covered with pongee taupe paper, with ceiling and enameled woodwork several tones lighter. Over the *écru* net curtains could be hung handsome *cretonne*, the colors of which are repeated in the finishing braid. With these could be used effectively, *lambrequins* of blue *velour*, the same as used for upholstery.

Either of these schemes calls for a vivid touch of color, which would be best brought out in shades of dull orange on the center and side-lights. The lighting fixtures could be either dull brass or bronze.

Dark oak or walnut furniture, rather severe in line, would be in harmony with the slightly formal character of the figured paper or the *cretonne*. There are many beautiful suites of dark oak in simple Jacobean and Italian styles which would be particularly pleasing, though one could with discretion use Georgian or Colonial mahogany of simple design.

The scheme outlined is not necessarily an expensive one, the main point being to adhere as closely as possible to the colors selected.



DINING ROOM IN OLD BLUE AND TAUPE

KEY TO MATERIALS

1. Silk for lamp-shades.
2. Ribbed silk for over-diaperies.
3. Plain Jacquin silk for curtains.
4. Plain stained velvet for portieres.
5. Figured cretonne for curtains.
6. Tinted silk for cretonne curtains.
7. Figured wall paper for brilliantly-lighted room.
8. Weathered oak woodwork.
9. Light wall paper for dimly-lighted room.
10. Plain-tone wilton rug with two-tone border.



A MOST EFFECTIVE AND SUCCESSFUL DINING ROOM ARRANGEMENT. CHEERFUL AND THOROUGHLY MODERN

An effective color scheme for a room of this character is Old Blue and Taupe. Samples of harmonious rug, drapery and upholstery materials in these colors are shown on the opposite page

MULBERRY AND TAUPE FOR THE DINING ROOM

AS THE taupe and mulberry scheme illustrated in color on the following page, inclines toward the warmer colors of the spectrum, it is best applied to a room of northern or eastern exposure.

The floor should be stained a medium tone of brown mahogany and waxed. For the rug one may use taupe wilton, either plain or two-toned, extending to within eighteen inches of the baseboard; or an Oriental rug, preferably of Persian design, in which mulberry tones predominate. Domestic rugs in which the beautiful designs and soft colors of these Persian carpets are faithfully reproduced, are also most satisfactory and durable floor coverings for this scheme.

The small patterned two-toned taupe paper has the semi-formal character desirable in a dining room. Its soft, neutral tone would make an extremely pleasing background for hangings and pictures. Landscape etchings and carbon portraits would be best suited to this room. The woodwork and ceiling should be several tints lighter than the general hue of the wall paper.

A fine quality of pongee silk, known as Shantung, may be used for casement curtains, with side curtains of the English chintz, the rich mulberry tones of which could be emphasized by lambrequins of Barbizon velour. The latter is woven on a soft yellow background which is permitted to show through at intervals, thus repeating the yellow in the figured material. Instead of the chintz the velour might be used for side curtains as well as for portières.

For chair seats is suggested an interesting damask of fine pattern in taupe and mulberry. An alternative material is a deep mulberry hair-cloth of small design.

Lighting fixtures of antique gold and shades of soft yellow shirred silk would give an interesting note to the room. For the fireplace, Roman bricks slightly deeper in tone than the wall and a fireset of antique brass are recommended.

Furniture for this setting should be of mahogany, either red or brown; or walnut. Appropriate styles are William and Mary, Queen Anne, or Georgian.

This decorative scheme could be effectively carried out on an inexpensive scale by using a plain linen or a Scotch wool rug of small geometric design; cream voile casement curtains; and plain mulberry rep for the lambrequins, portières and chair seats. Colonial furniture would be suitable for this more modest scheme.



DINING ROOM IN MULBERRY AND TAUPÉ.

KEY TO MATERIALS

1. Barbizon velvet woven on yellow background for curtain lambrequins or for curtains and portières.
2. Shantung silk for casement curtains.
3. Clutz for side curtains.
4. Damask for chair seats.
5. Enamel finish for woodwork.
6. Two-tone paper for walls.
7. Plain-tone wilton rug with single-tone or double-tone border.



A PLEASING SMALL DINING ROOM WITH FURNITURE OF EARLY AMERICAN INSPIRATION.

An effective color scheme for a room of this character is Mulberry and Taupe. Samples of harmonious rug, drapery and upholstery materials in these colors are shown on the opposite page.

MULBERRY AND GREY

FOR THE DINING ROOM

A MULBERRY and grey scheme which may be applied to a dining room of almost any exposure, as it combines both cool and warm tones, is pictured on the following page. It is a delightful color scheme which lends itself readily to inexpensive treatment.

For floor covering a deep grey wilton or linen rug could be used, its choice depending upon the style of the furniture selected. Should one have a good-sized Oriental rug, in which mulberry tones predominate, this would enter harmoniously into the scheme.

The two-toned fine striped grey paper would give a pleasing background for the furniture and draperies. The woodwork should be either slightly lighter or slightly darker than the general tone of the walls, but the ceiling must be lighter.

The casement curtains should be of fine white voile or net, with overdraperies of richly colored cretonne. The deep tones of mulberry in the latter could be effectively emphasized by lambrequins and broad, loose tie-backs of mulberry rep. The rep could also be used for portières and for covering the chair seats. Another interesting and durable material for dining room upholstery is haircloth, lately brought out in many beautiful colors and designs. The piece illustrated is dark mulberry with a small woven pattern.

Dull Holland blue is the contrasting note to be brought out in this scheme and it may appear in lamp-shades of the changeable mulberry and blue silk, shirred and edged with plain blue chenille fringe. A piece of dull blue pottery would help to bring out the needed color note. Fireplace bricks showing dull purplish tones, a fireset of wrought iron and lighting fixtures of French grey would all add to the effectiveness of the scheme.

Because of the mulberry tones in this scheme, only mahogany, preferably red, should be used. As to style, there is a wide range among the Georgian and Colonial suites or Chippendale, Hepplewhite, Sheraton and American Empire lines. William and Mary or Queen Anne furniture could also be used.



KEY TO MATERIALS

- 1 Patterned handcloth for chair seat
- 2 Silk for shade covering
- 3 Velvet for covering chair seats
- 4 Cretonne, printed nap, for oval chaperone
- 5 Plain domestic, woven rug
- 6 Plain domestic, linen rug
- 7 Plain rep for curtain tie-back and lambrequin or for portières and chair seats
- 8 Eggshell finish for woodwork
- 9 Two-toned striped wall paper



THIS ROOM OWES ITS HOMELIKE ATMOSPHERE TO ITS UNPRETENTIOUS SIMPLICITY AND TO THE SIMPLE ELEGANCE OF THE SHERATON FURNITURE USED IN ITS FURNISHING.

An effective color scheme for a room of this character is Mulberry and Grey. Samples of harmonious rug, drapery and upholstery materials in these colors are shown on the opposite page.

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GREEN AND GREY

FOR THE DINING ROOM

A DELIGHTFULLY cool and refreshing scheme for a dining room in green and grey is shown on the following page. It is best adapted to a room of southern or western exposure.

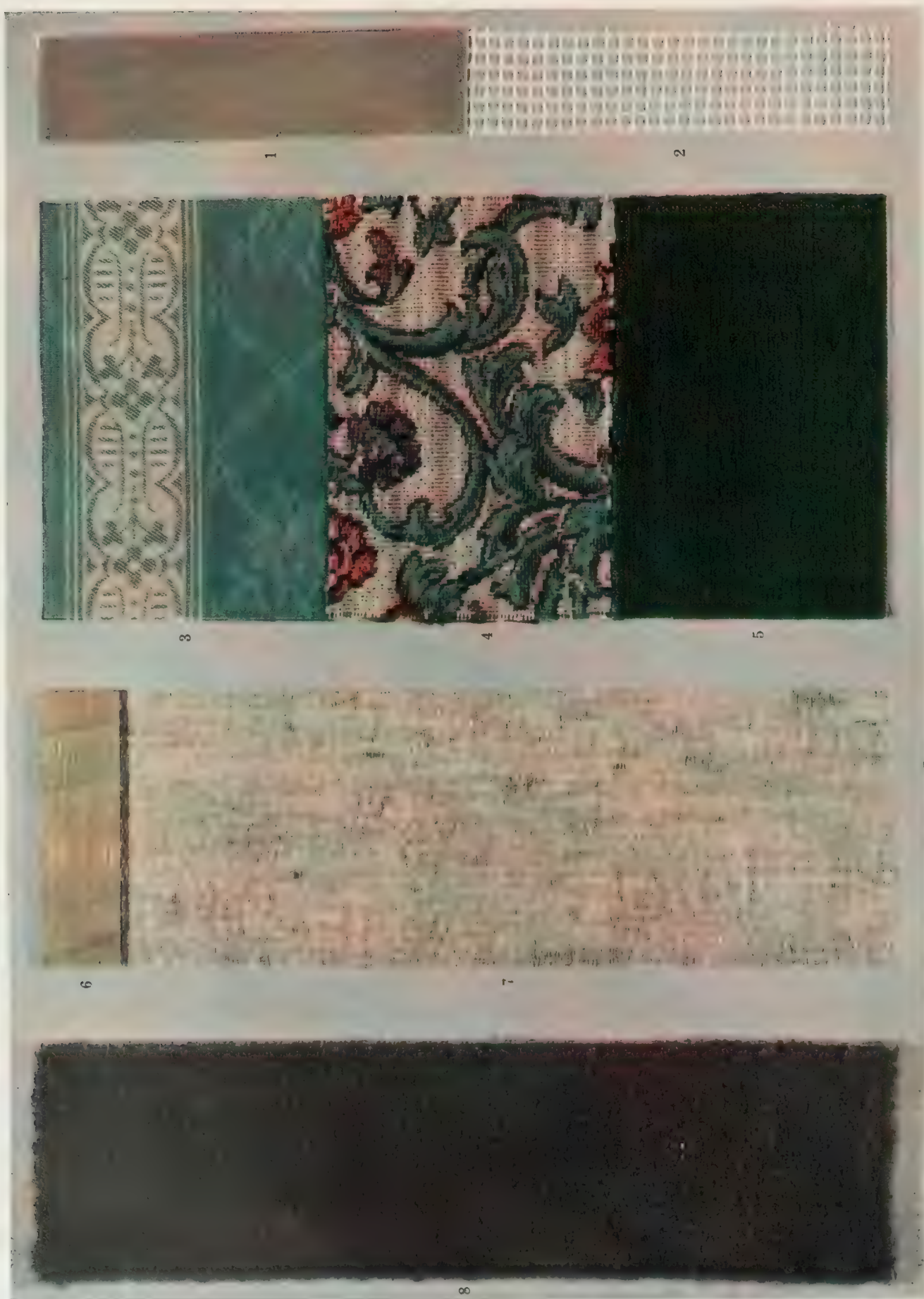
If the floor and woodwork of the room to be decorated are of oak, it would be most pleasing to have them finished in "driftwood grey," the floor a little deeper than the trim. Otherwise the floor should be finished natural color, with trim and paneling enameled in a delicate grey of the same tone as the ceiling. For floor covering one could choose between a plain grey wilton and a patterned rug in green and grey.

Beautiful in tone and semi-formal in character is the silver grey grass-cloth for the walls. This wall covering is especially agreeable when used above paneling of grey oak or enamel.

White madras casement curtains could be used without over-draperies. If over-draperies are desired they should be made of grey and green striped damask. Panels of this material could have a lambrequin of the same, edged with green silk fringe; or a lambrequin of plain green uncut "frisé" mohair. The mohair could also be used for portières. For upholstery there is a choice between mohair and tapestry showing soft green and a little dull red on a grey ground.

Mantel tiles may be green or grey; fireset, verde antique; and lighting fixtures, verde antique or French grey. Candle-shades of dull deep rose Jaclin silk, veiled with sage green chiffon, would give the desired note of contrast to complete the scheme.

The dining suite would best be of mahogany, in one of the styles with rather delicate lines. Queen Anne would be appropriate, also Chippendale, Hepplewhite, or Colonial of slender type.



DINING ROOM IN GREEN AND GREY.

KEY TO MATERIALS

1. Green chaffin over rose silk for lamp-shades.
2. Madras for easement curtains.
3. Striped damask for over-drapes and lambrequins.
4. Machine tapestry for furniture upholstery.
5. Fawn mohair velvet for lambrequins; also for portieres.
6. Grey and cream finish for woodwork.
7. Grasscloth for walls.
8. Plum-toned domestic wilton rug.



A FURNITURE STYLE PECULIARLY EFFECTIVE IN EXPRESSING DIGNITY IN THE DINING ROOM IS THAT OF THOMAS SHERATON, OF WHICH THIS VIEW SHOWS A MODERN ADAPTATION

An effective color scheme for a room of this character is Green and Grey. Samples of harmonious rug, drapery and upholstery materials in these colors are shown on the opposite page.

GREEN, YELLOW AND GREY

FOR THE BREAKFAST ROOM OR THE SMALL DINING ROOM

IF A special breakfast room has been built into the house, so much the better; if not, a sun porch may be readily converted into one. As for the decorative scheme, the colors should be as gay and varied as those of an old-fashioned flower garden. Whatever colors may be chosen, the general effect should be light and cheery, for freshness, color and sunshine are essential to the successful breakfast room. The green, yellow and grey scheme illustrated on the following page will produce the desired effect.

The most desirable floor is of square, grey tiles, with a border of soft-green tiles; a pleasing result may be gained by the alternate placing of the green and grey. A good grade of linoleum in tile pattern will produce an equally pleasing and colorful floor at smaller cost. If tiles are used in the fireplace, these should be green. The best kind of over-floor covering for the breakfast room is linen or Scotch wool rug of plain green, rather dark in tone.

A charmingly informal wall paper shows a Japanese floral design on a background of exquisite grey. With this a plain grey ceiling paper should be used. To give unity to the room some color in the paper should be accentuated, as, in this case, green, with a note of yellow. The woodwork should be painted a little darker grey than the background of the wall paper.

The casement curtains may be of white scrim or voile, with plain hems and should hang about two inches below the sill. Over these should hang draperies of soft, sage-green poplin or casement silk, edged with a simple finishing braid of the same color. Between the side curtains should be a valance, ten to twelve inches deep. This arrangement of the window hangings requires fixtures for double rods.

Lightly constructed, though rigid furniture of informal character is suited to this setting. It would be difficult to decide which would be the more delightful, dull green lacquer with Japanese floral decorations, or grey enamel with bands of sage-green. The set should include a cupboard for the special breakfast china, which, being in itself decorative, should be frankly displayed. A set of Seidji, that Japanese ware of soft green, would be most appropriate.

Effective fireset and lighting fixtures are found in dull-green finish (verde antique). For the latter, use shades of yellow silk. Fern boxes and a gay Japanese birdcage would give a final touch.

It should be remembered that this or any other pleasing color scheme does not demand expensive materials to carry it out successfully.

Equally pleasing, if not such sumptuous, effects may be had by using more modest materials, provided the color harmonies here suggested be faithfully adhered to.

Tastefully furnished rooms can be contrived by anyone who will take the trouble to select furniture, rugs and draperies in agreeable color combinations and of well-tried patterns.



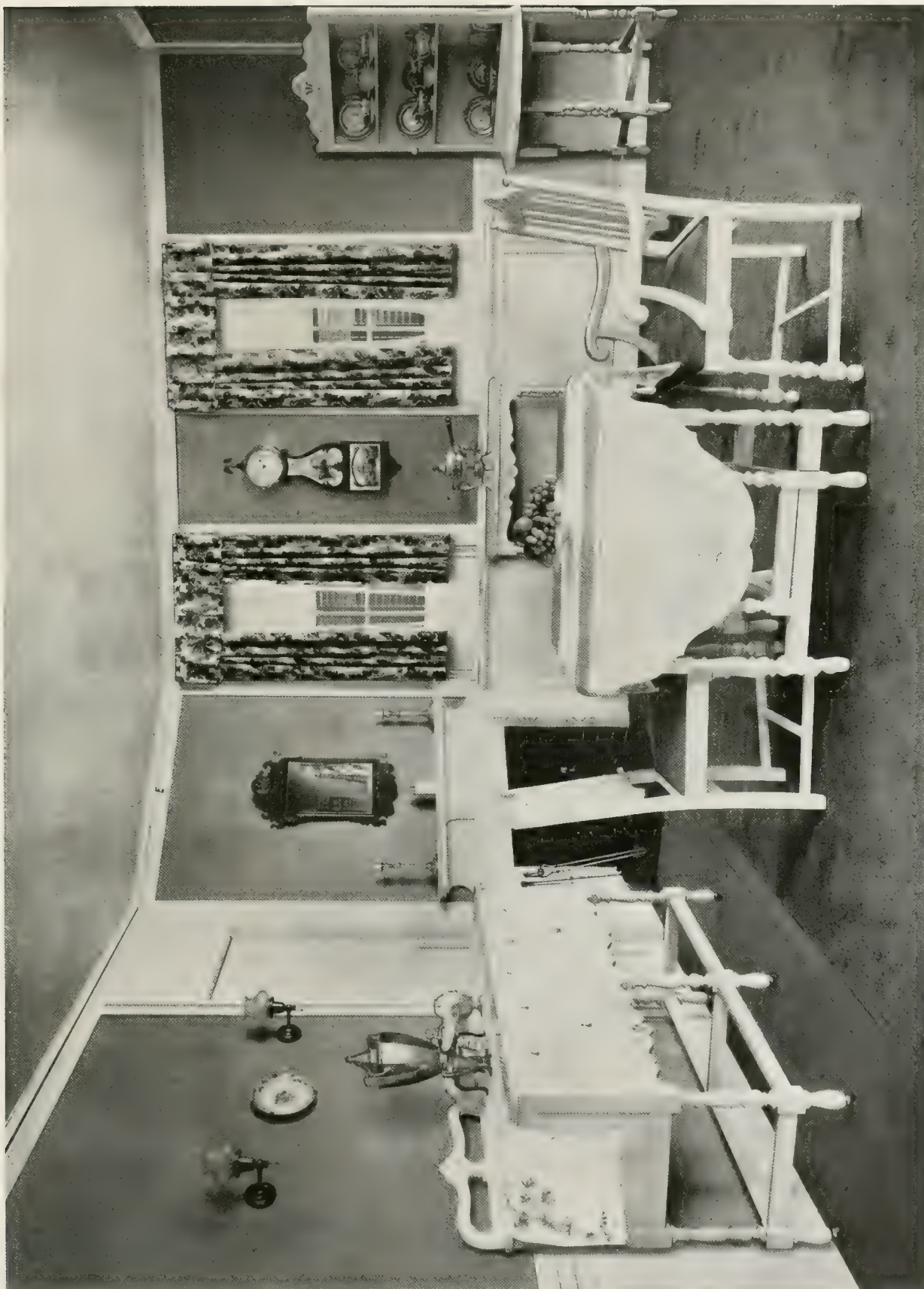
BREAKFAST ROOM OR SMALL DINING ROOM IN GREEN, YELLOW AND GREY.

KEY TO MATERIALS

1. Plain ribbed silk for easement curtains.
2. Silk for lamp-shades.
3. Japanese floral design wall paper.
4. Plain, deep-toned linen rug, to be laid in standard sizes.

Woodwork, grey, of darker tone than background of wall paper.

Ceiling, plain or lightly figured grey paper, lighter in tone than background of wall paper.
Floor, grey or soft green and grey square tiles; or good grade of linoleum of tile pattern in grey and soft green squares. The size of the squares depends on the size of the room.



A COLONIAL BREAKFAST OR DINING ROOM HARMONIOUSLY FURNISHED WITH PAINTED COTTAGE FURNITURE OF AGREEABLE DESIGN.

An effective color scheme for a room of this character is Green, Yellow and Grey. Samples of harmonious rug, drapery and upholstery materials in these colors are shown on the opposite page.

OLD BLUE AND IVORY

FOR THE BREAKFAST ROOM OR THE SMALL DINING ROOM

FOR the cheerful breakfast, which insures a cheerful day, the proper setting is a gay little room filled with sunshine and bright colors. Lack of a built-in breakfast room should be no cause for discouragement, as a sun parlor or a large alcove can easily be transformed into one. There is a charming freshness to the scheme in old blue and ivory, as illustrated on the following page. The same color scheme would be quite as pleasing for many small dining rooms.

The floor may be finished light and waxed, or laid in old blue and ivory tiles. The single rug should be of plain blue.

The walls are to be papered or tinted deep ivory, with woodwork and ceiling several tones lighter. An attractive addition would be panels of light lattice work painted old blue and attached to the walls.

Curtains of gay block-printed linen with ivory ground and a Japanese design in blue, enlivened with dashes of rose, would give decided character to the room. The side curtains could be topped with a valance of the same, or with a lambrequin of blue rep prettily shaped, edged with a fringe and finished with a large blue silk tassel.

Chair seats should be upholstered or cushioned with the rep; and an attractive table runner, to be used between meals, could be made of linen with a deep border of the blue rep.

The blue floor tiles could be used in the fireplace and would show to advantage a fireset of dull brass or wrought iron. The brass lighting fixtures should have gay Japanese shades decorated with blue tassels.

Only furniture of an informal type would be in harmony with this room, such as a painted suite, or mahogany in Windsor style. The finishing touch would be a breakfast set of Hoo-Hoo china.



BREAKFAST ROOM OR SMALL DINING ROOM IN OLD BLUE AND IVORY.

KEY TO MATERIALS

1. Plain paper or tint of this color for walls.
2. Plain rug, for curtain lambrequins and for chair seats, upholstered or cushioned.
3. Black-printed linen for side curtains.
4. Plain domestic wilton rug.
5. Parrot.
6. Parrot.



FURNITURE OF SIMPLE SHERATON DESIGN IS VERY APPROPRIATE AND ATTRACTIVE IN THE MODERN COLONIAL INTERIOR.

An effective color scheme for a room of this character is Old Blue and Ivory. Samples of harmonious rug, drapery and upholstery materials in these colors are shown on the opposite page.

BLUE, BLACK AND IVORY

FOR THE BREAKFAST ROOM

THE breakfast room offers an opportunity for carrying out a more daring color treatment than would be permissible in any other part of the house. Something a bit out of the ordinary is welcome here, something a trifle piquant, the sort of scheme that is illustrated on the following page, blue and ivory with touches of gold and black, in the Oriental manner.

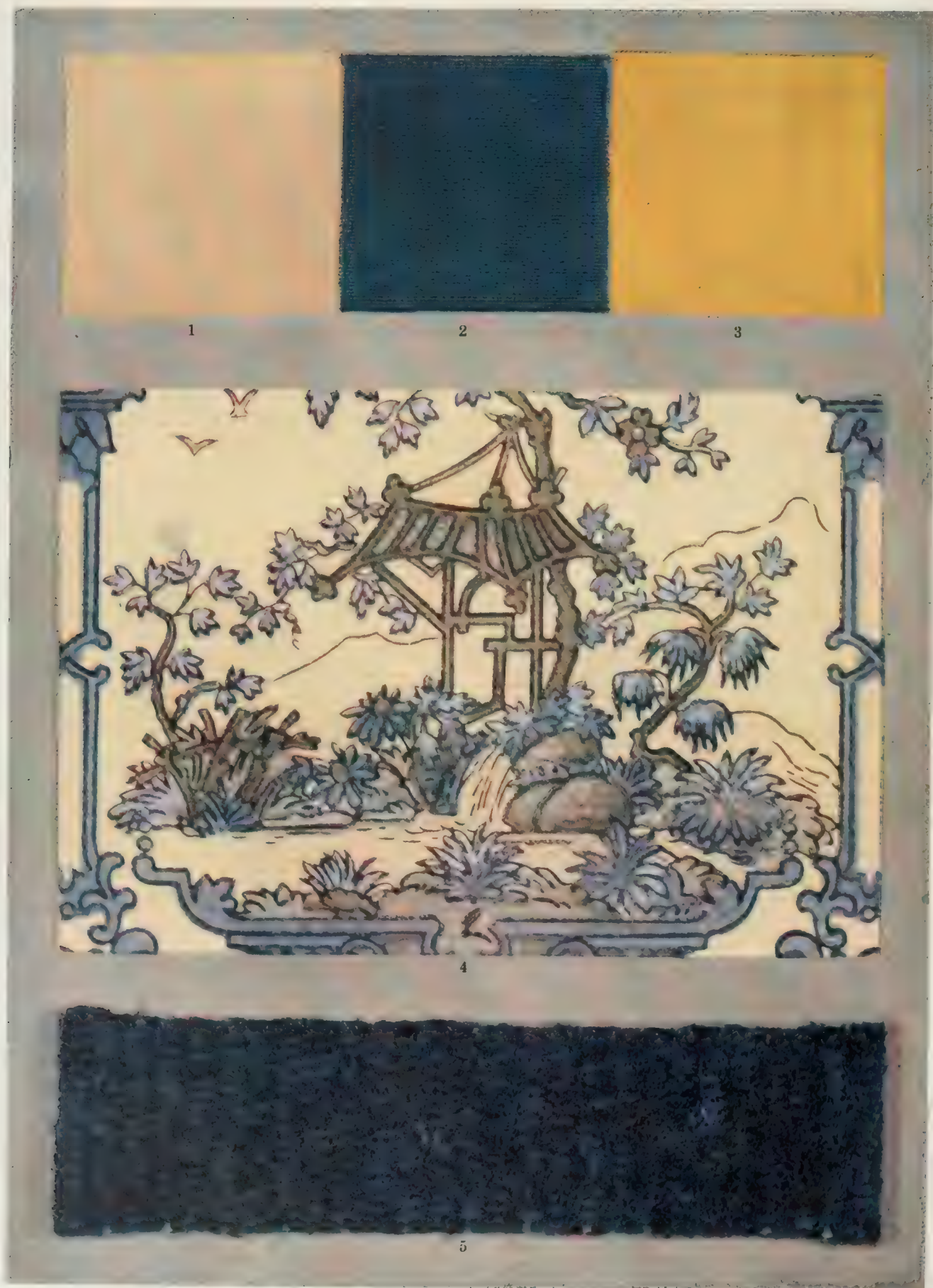
A blue linen rug on a floor of blue and black tiling or linoleum would be stunning. Another idea is a blue-bordered seagrass Igusa rug on a natural-finished birch or pine floor.

The charmingly fantastic paper, of landscape-and-lattice design in blue and black on an ivory ground, could cover the walls completely or be set in panels outlined with narrow black molding. The ceiling, woodwork and remaining wall spaces should be painted ivory, the same tone as the background of the paper.

Draw-curtains of deep cream casement cloth should have a border of two one-inch bands of blue rep, worked into a lattice design at the corner. The lower edges of the blue rep lambrequins should be on angular lines, bound with black braid and finished with a gold-and-black silk tassel. The rep could again appear in flat chair cushions bound with black cord and finished with a gold-and-black tassel at each corner.

Blue tiles could be used for the mantel and would effectively set off a fireset of wrought iron. The wrought iron lighting fixtures should have pagoda-shaped shades lined with the gold-colored silk and ornamented with tassels.

Painted furniture in ivory with bands of blue would be delightful, but nothing could quite equal a suite of black lacquer with Oriental decorations in blue and gold. An open cupboard could display a set of Canton or of plain blue ware.



BREAKFAST ROOM IN BLUE, BLACK AND IVORY

KEY TO MATERIALS

- | | |
|-----------------------------------------------------|-------------------------------------------------------------------------|
| 1. Casement cloth for draw curtains. | 4. Oriental lattice wall paper. |
| 2. Rep. for curtain lambrequins and chair cushions. | 5. Scotch wool rug on tile or linoleum floor in blue and black pattern. |
| 3. Silk for lamp shades. | |



SIMPLE BUT EFFECTIVE FURNITURE AND REFRESHING FLOOR COVERING EXACTLY MEET
THE REQUIREMENTS OF THE BREAKFAST ROOM.

An effective color scheme for a room of this character is Blue, Black and Ivory. Samples of
harmonious rug, drapery and upholstery materials in these colors are shown on the opposite page.

CORN YELLOW FOR THE BED ROOM

THE decorative treatment of a poorly-lighted room, or one of northern exposure presents a special problem. With such a room in view a cheerful scheme in corn yellow has been planned. Suitable materials for carrying out this scheme are illustrated on the following page.

A large rug, either linen or wilton, according to the amount to be expended, in golden brown would look best on a birch floor finished natural color and waxed. If preferred, three smaller rugs, selected according to floor space, could be used.

The fine, satin-stripe paper in two tones of soft yellow and a plain ceiling paper just a little lighter will give the effect of sunshine in the room. Either flat paint or kalsomine in the same tints could be used instead of paper. The woodwork should be enameled satin finish, the same tint as the ceiling.

Cream marquissette or scrim makes pretty casement curtains and over these should be hung curtains of cretonne showing yellow flowers and touches of green and pale turquoise blue. The finishing braid, in which these colors appear, gives a pleasing touch to the over-draperies. The same cretonne could be used for a couch cover or for cushions in a wicker chair. To avoid the mistake of using too much cretonne, the duplex damask of plain yellow should be brought into the scheme, as covering for an easy chair. This would also make a good cushion for a cretonne-covered couch, together with one of dull turquoise blue. Blue is, in this case, the contrasting note needed in every decorative scheme to prevent monotony.

The ivory enameled lighting fixtures are recommended and should include one or two dainty bed room lamps fitted with exquisite little shades in yellow and blue.

As this scheme has been planned with the prime object of producing the effect of light and cheerfulness, the furniture also should be selected with the same idea in mind. Louis XVI of very simple design in ivory enamel, or painted furniture decorated with little nosegays would be charming. If one prefers the natural finished wood, a walnut suite of rather light design would be in harmony.



BED ROOM IN CORN YELLOW.

KEY TO MATERIALS

1. Taffeta silk for lamp-shades.
2. Velvet for cushion or couch cover.
3. Finishing band for over-draperies.
4. Three-tone figured cretonne for over-draperies and couch cover or cushions.
5. Duplex damask covering for an easy chair.
6. Satin enamel finish for woodwork.
7. Satin-stripe wall paper in two tones.
8. Domestic wilton rug in standard sizes.
9. Plain-tone linen rug in standard sizes.



A MODERN INTERPRETATION OF CHINESE CHIPPENDALE FOR THE BED ROOM IN OLD IVORY.

An effective color scheme for a room of this character is Corn Yellow. Samples of harmonious rug, drapery and upholstery materials in these colors are shown on the opposite page.

BLUE AND GREY

FOR THE BED ROOM

THE scheme in soft blue and grey illustrated on the following page would be delightfully cool and refreshing for a bed room with southern or western exposure. It possesses a decided vigor in its general effect of color and design. For a scheme of moderate cost, the result is most pleasing.

A large plain grey linen rug, or a blue and grey Scotch wool rug would make a satisfactory floor covering.

A plain paper of warm French grey is chosen for the walls, with ceiling and enameled woodwork two tones lighter. The neutral tone of the walls demands some warmth of color in the pictures, such as one or two prints or water colors showing soft blues and orange.

White marquissette curtains should hang at the windows, with side curtains and valance of the cretonne of unusual design, larkspur in shades of blue with foliage of soft grey. The cretonne curtains and valance, the latter ten to twelve inches deep, should be finished with the narrow blue fringe.

The heavy blue cotton rep makes a harmonious covering for couch or daybed and may be used also for over-draperies.

To give life to the room a contrasting note, soft yellow, should be brought out in the accessories. This could be accomplished through candle-shades, a pillow and a vase of corn yellow.

Use lighting fixtures and hardware of French grey, satin finish. If there is a mantelpiece, dull blue tiles and fireset of wrought iron of light design would be most attractive.

Those who prefer it may use mahogany furniture in this setting, Queen Anne or one of the Georgian styles; but the most suitable furniture that could be selected would be wicker or reed of simple lines, enameled in grey, suede finish and relieved with hairlines of old blue. This furniture, fitted with cushions of larkspur cretonne piped with blue, would give a hospitable air to this charming room.



BED ROOM IN BLUE AND GRAY.

KEY TO MATERIALS

1. Cut-pile striped medium velvet for bathings.
2. Silk for lamp-shade or pillow covering.
3. Fringe for finishing curtains and upholstery.
4. Figured cretonne for curtains and upholstery.
5. Cotton top for upholstery or over-drapery.
6. Enamelled woodwork.
7. Plain-tone wall paper.
8. Plain-tone horn rug in standard sizes.



A BED ROOM PLEASING IN GENERAL ARRANGEMENT AND CHASTE IN ITS DETAILS.

An effective color scheme for a room of this character is Blue and Grey. Samples of harmonious rug, drapery and upholstery materials in these colors are shown on the opposite page.

MULBERRY AND GREY

FOR THE BED ROOM

AN EXQUISITELY dainty room for a woman could be worked out in mulberry and grey, as suggested in the color illustrations on the following page.

Cover the light-finished floor as much as possible with one large grey linen rug, on which should be laid several oval braided rag rugs.

The center of these could be solid grey, with a wide border of the mixed colors shown in the cretonne and a band of black for interest.

The paper chosen for the walls is a beautiful soft grey which calls for ceiling and woodwork a trifle lighter. Should the woodwork be oak, have it stained soft silver grey.

Curtains of ruffled swiss should hang at the windows, overhung with straight panels or gathered curtains of the charming piquant cretonne. A lambrequin could be made of mulberry rep, or of the cretonne bound with black and finished with a black silk tassel.

A couch or chaise-longue could be covered with cretonne supplemented with cushions of mulberry rep. A fireside chair might be covered with mulberry uncut mohair velvet and several small chairs could be dressed up in slip-over covers of the cretonne.

On the French grey lighting fixtures and the grey enameled bedside lamp put dainty shades of the blue and mulberry changeable silk edged with very narrow black silk fringe.

For pictures, use old-fashioned colored prints with frames rather light in tone and silhouettes framed in black. Quaint old cutglass scent bottles and other dresser accessories would enter into the spirit of the room.

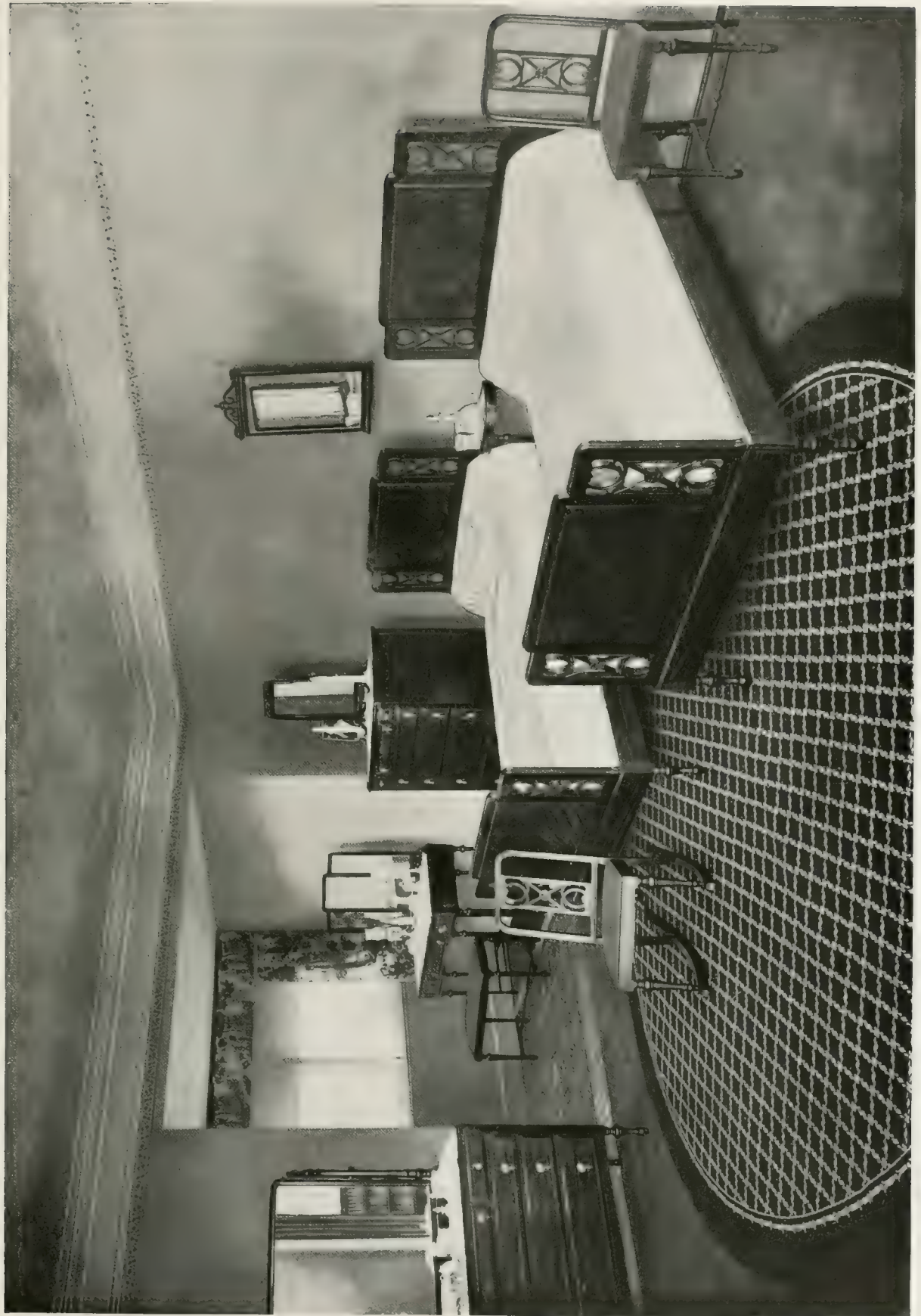
The bed room suite might be of mahogany in Georgian style or Colonial of light design, the latter to include a four-poster bed. Quite different but equally pleasing would be painted furniture in delicate grey decorated with sprays of old-time flowers.



DINING ROOM IN MULBERRY AND GREY.

KEY TO MATERIALS

1. Unbleached medium velvet for covering fireplace or armchair.
2. Changeable silk in mulberry and blue for lamp-shades.
3. Cretonne for straight-panel or gathered side curtains.
4. Rep. for cushion covers and curtain lambrequins.
5. Silver grey finish for woodwork.
6. Plain-tone paper for walls.
7. Predominating colors for oval braided rug to be over plain grey linen rug.



THE BED ROOM OFFERS AN EXCELLENT OPPORTUNITY FOR THE EXPRESSION OF INDIVIDUALITY.
AS IS APPARENT IN THIS DISTINCTIVE RUG AND BED ROOM SUITE IN FINELY MATCHED MAHOAGANY.

An effective color scheme for a room of this character is Mulberry and Grey. Samples of harmonious rug, drapery and upholstery materials in these colors are shown on the opposite page.

GREEN AND IVORY

FOR THE BED ROOM

AS THE green and ivory scheme illustrated on the following page is cool in effect, it would best be applied to a room of southern or western exposure. It is especially attractive for a bed room in a summer home and may easily be adapted to an inexpensive treatment if desired.

The floor should be light, natural finish and waxed, with a plain green linen rug upon it. A Scotch wool rug in the same shade may be used if preferred. Equally suitable are the quaint old-fashioned braided rag rugs, oval in shape, with plain green centers and mixed borders of green, ivory and other colors. The best results are obtained by braiding strips of the same cretonne as is used for the hangings.

The plain wall paper suggested is an exquisite light green and should have a ceiling of the palest tint of the same color. With ivory enameled woodwork the whole effect of walls and trim would be airy and refreshing and tend to make the room appear larger.

Dainty ruffled curtains of crisp white muslin may be overhung with a charming cretonne showing nosegays of old-time garden flowers with a preponderance of green foliage. The panels and lambrequins could be edged with a pretty green-and-white finishing braid. If preferred, the green casement silk could be used for overhangings and the cretonne for upholstery. An armchair covered with the mohair velour would emphasize the predominant color.

Only water colors or prints, framed in ivory or pale gold, should hang in this room. The colors in the cretonne may appear in such accessories as lamp-shade or pillows, but they should not be permitted to intrude upon the general scheme of green and ivory.

Ivory enameled lighting fixtures would be in keeping with the character of the room, as would also matt tiles of light, soft green and fireset of lemon brass.

Enameled furniture in ivory or delicate green, with decorations of pale gold or flower sprays adapted from the cretonne, is the type pre-eminently suited to this setting. Wicker chairs with cretonne cushions would harmonize with the charming informality of the whole. Mahogany furniture is permissible, but such furniture will require a more formal treatment of the decorative scheme. This change would call for a wilton rug, plain or two-toned; plain-edged cream marquissette curtains; and perhaps an armchair covered with green silk damask.



BED ROOM IN GREEN AND IVORY.

KEY TO MATERIALS

1. Casement silk for overhangings.
2. Finishing braid for curtain panels and lambrequins.
3. Old-fashioned mesquay cretonne for overhangings and upholstery.
4. Plain-tone linen rug.
5. Mohair velvet for covering armchair.
6. Ivory enamel finish for woodwork.
7. Plain-tone paper for walls.



PINE PROPORTIONS AND DELICATE COLORING ACCOUNT FOR THE CHARM OF THIS DELIGHTFUL BED ROOM

An effective color scheme for a room of this character is Green and Ivory. Samples of harmonious rug, drapery and upholstery materials in these colors are shown on the opposite page.

ROSE AND GREY FOR THE BED ROOM

THE scheme in rose and grey, illustrated in color on the following page, is particularly charming for a guest room or for a young girl's room, by reason of its exquisite daintiness and freshness.

From the materials selected one may choose a scheme with plain paper and figured hangings, or with figured paper and plain hangings.

With either treatment the floor should be finished light and covered with a good-sized wilton rug of soft grey, plain or with a small two-toned pattern. A Scotch wool rug with grey center and figured border showing rose would be a good alternative.

If the plain grey paper is selected, the ceiling and woodwork should be of a lighter grey. Flat paint or kalsomine of the same tints could be used if desired.

There should be casement curtains of fine white mercerized marquisette, with over-draperies and valance of warp-print in tints of soft rose, green and grey.

For the couch cover plain grey rep could be used, with cushions of the warp-print; or vice versa. For contrast there should be a chair covered with mohair velour of soft pistache green.

With the figured paper the plain grey ceiling should have a drop of eighteen inches and the woodwork be enameled a delicate grey.

Over crisp curtains of ruffled Swiss should hang casement silk draperies of soft rose which will emphasize the color selected for the room. Both the grey rep and the pistache velour could be used as covering for the couch and chairs.

For either scheme the lighting fixtures should be finished in French grey, with dainty shades of shirred rose silk ornamented with the sprays of tiny artificial French flowers made for this purpose.

Though mahogany furniture of light design could be used, nothing would be quite so much in keeping with the character of this decorative scheme as enameled or painted furniture in delicate grey with flower sprays done in pale green and rose. A luxuriously cushioned grey wicker easy chair would be a desirable addition.



BED ROOM IN ROSE AND GREY.

KEY TO MATERIALS

1. Casement silk for over-drapes.
2. Plain rep. for couch cover or cushions.
3. Mohair velvet for chair upholstery.
4. Warp-print cretonne for over-drapes.
5. Figured wall paper.
6. Finish for woodwork.
7. Plain-tone wall paper.
8. Domestic wilton rug.



A BED ROOM SHOWING DISCRIMINATION IN THE CHOICE OF A MODERN LOUIS XVI SUITE.

An effective color scheme for a room of this character is Rose and Grey. Samples of harmonious rug, drapery and upholstery materials in these colors are shown on the opposite page.

PINK

FOR CHILD'S BED ROOM OR NURSERY

THE child's bed room or nursery, above all rooms in the house, should be light, fresh and cheerful, for such an atmosphere is essential to the well-being of children. It is hardly necessary to say that this room should have a sunny exposure and two or more windows.

A light-finished floor, not too highly polished, is desirable and shows to advantage fascinating round or oval rugs braided in the new old-fashioned style.

A truly charming wall paper shows many of the little Mother Goose people so loved by children, Jack and Jill; Little Boy Blue; Mary, Quite Contrary and others, all quaintly dressed in soft blue, yellow, or pink, the latter tint predominating. Sprays of garden flowers in the same colors are scattered over the background. There should be an eighteen-inch drop ceiling of plain, cream paper, with a molding at the joining. The molding, like the rest of the woodwork, should be finished in ivory enamel or paint.

At the windows should hang ruffled curtains of unbleached muslin; or of pink and ivory barred scrim with over-draperies and valance of soft, pink cotton rep. The rep could also be used for washable slip-over covers for couch, chair cushions, or play-box.

The ivory, enameled lighting fixtures should have little parchment shades decorated with flower sprays adapted from the wall paper.

The braided rugs are made from strips of cretonne showing the same colors that appear in the paper. There should be several rows showing plain blue, pink and ivory and an outer border of several rows of solid pink. These rugs may be braided in any size, round or oval.

Only painted or enameled furniture should be used in the nursery. Charming little suites are made for children, and include bed, dresser, chiffonier, wardrobe, table, chairs and play-box. They are finished in ivory or white, plain or with colored decorations of flowers and birds.

The color illustrations on the following page suggest fabrics in harmonious colors in which this scheme may be carried out.



CHILD'S BED ROOM OR NURSERY IN PINK.

KEY TO MATERIALS

1. Mercerised nap for over-drapery.
2. Barred serm for window curtains.
3. Mother Goose wall paper.
4. Cretonne, banded rag rug.



FURNITURE FOR THE LITTLE FOLKS, ATTRACTIVE AND APPEALING, IS NOW TO BE HAD IN SEVERAL BRIGHT COLOR SCHEMES, WITH QUAIN DECORATIONS.
 An effective color scheme for a room of this character is Pink. Samples of harmonious rug, drapery and upholstery materials in these colors are shown on the opposite page.

BLUE AND WHITE

FOR THE NURSERY

THE first consideration in the choice of a room for the nursery is its exposure. The health and happiness of children depends greatly upon the nursery being well lighted, well ventilated and sunny. In addition to this, every effort should be put forth to make it fresh and dainty.

Blue, being Babyhood's own color and a great favorite, therefore, for nurseries, has been selected for the fabrics pictured in color on the following page.

The light-finished floor should be covered with a good-sized blue or grey linen rug. Instead of the large rug several small round or oval braided rag rugs would look attractive. Strips of the blue and white cretonne used for hangings are firmly braided and the braids sewn together on the wrong side with heavy thread. Either the centers or the borders of the rugs should have strips of solid blue in two shades.

The walls should be treated with flat paint or kalsomine in pale blue, the ceiling a trifle lighter and the woodwork enameled white. To delight the little ones a strip of nursery folk could be used as a border, the upper edge placed on a line with window tops. These borders come in printed strips or in the form of cut-outs to be pasted on.

One could have casement curtains of white barred muslin with over-draperies of blue-and-white cretonne; or blue-and-white barred scrim with panels and valance of soft blue rep. Washable slip-over covers for couch, chair cushions, or play-box could be made of the cretonne or rep.

Lighting fixtures would be pretty of French grey or white enamel, with parchment shades in blue and white.

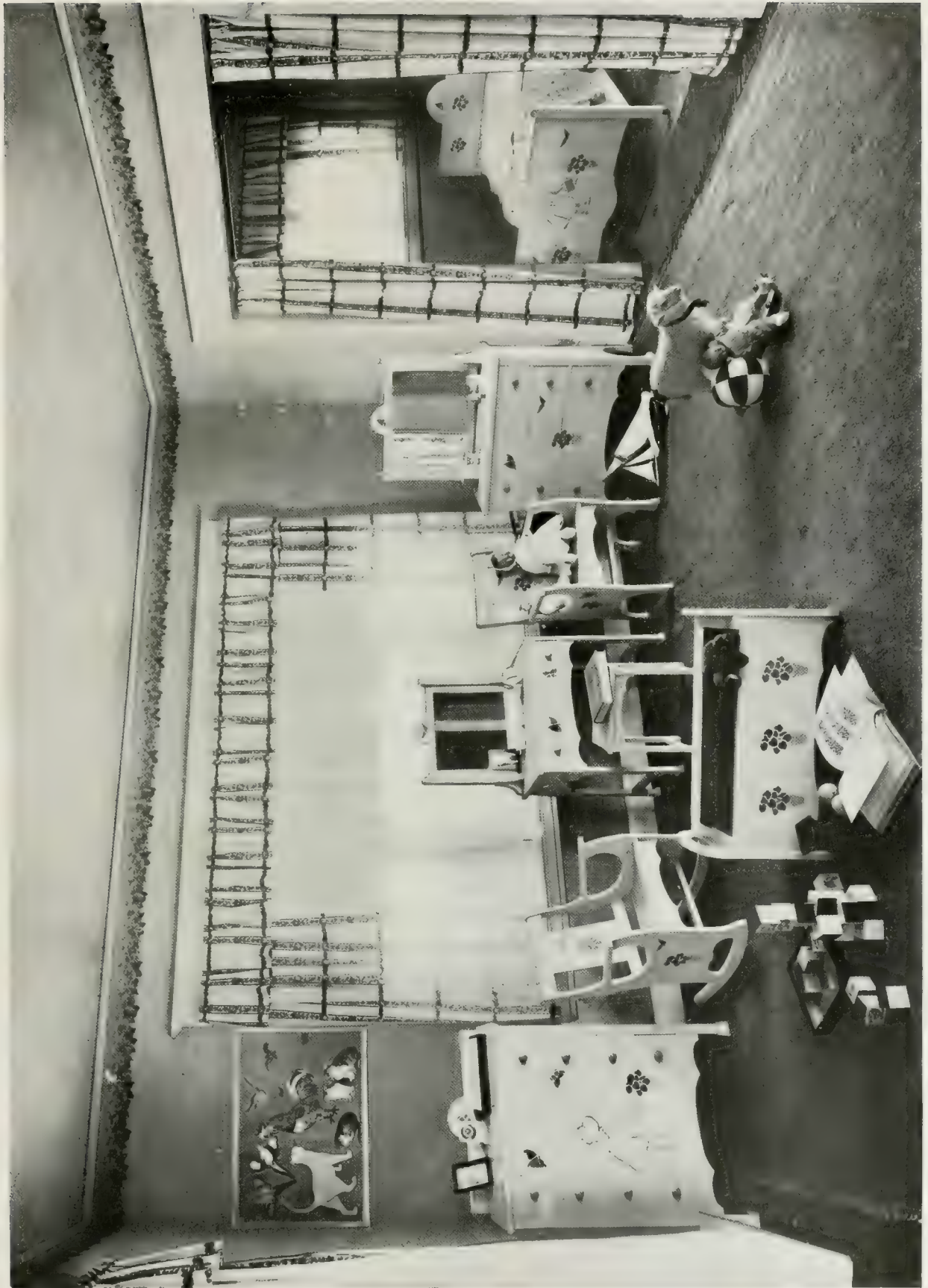
The furniture for this room should be white, painted or enameled, and enlivened with little figures, birds and butterflies in two tones of blue.



NURSERY IN BLUE AND WHITE.

KEY TO MATERIALS

- 1. Barred muslin for casement curtains.
- 2. Plain paper for walls.
- 3. Plain paper for walls.
- 4. Braided rag rug.



QUAINT FORMS, CHEERFUL COLOR SCHEMES, AND WINESOME DECORATIONS ARE COMBINED IN THE NEWEST FURNITURE FOR CHILDREN TO MAKE THE THOROUGHLY MODERN NURSERY

An effective color scheme for a room of this character is Blue and White. Samples of harmonious rug, drapery and upholstery materials in these colors are shown on the opposite page.

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